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Catalogue

of
Paintings and Sculpture

IN THE COLLECTION OF

THE YERKES COLLECTION

VOLUME II

VOLUME

II

MDCCLXXIV

THE YERKES COLLECTION
VOLUME II
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Catalogue
OF
Paintings and Sculpture

IN THE COLLECTION OF

CHARLES T. YERKES ESQ.

New York

VOLUME

II

MDCCCIV

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MODERN PAINTINGS AND
SCULPTURE

[No. 1]

ANDREAS ACHENBACH

Düsseldorf School

BORN in Cassel, September 29, 1815. Landscape and marine painter. Pupil of Düsseldorf Academy, 1827 to 1835 under Schirmer, and one of the most distinguished painters of the school. After his return to Düsseldorf from Holland in 1846, he painted a great number of German and Norwegian landscapes, painting mountain, forest, and sea with like ability and power.

[No. 1]

“SEA COAST”

ANDREAS ACHENBACH

THE waves are rolling in, while a fishing-boat is about to start from the shore. She has two sails set. Some of the fishermen are on board, while others are pushing at the stern. Another boat of the same character is in the offing, sailing away. To the left three fishermen, with their fishing-tackle, are coming through the shallow water which washes up on the shore. To the right are other fishermen and women on the shore. Farther on, rocks are seen in the distance, and beyond are low hills which border the shore. It is a cloudy day, but the sun has broken through, and the light is reflected in silvery waves across the water.

Signed at the bottom, to the right of the centre: “A. Achenbach, 1840.”

Panel, 29¾ in. long by 19¾ in. high.



[No. 2]

JOSEPH BAIL

French School

BORN in Limonest (Rhone). Pupil of his father. Honorable mention, 1885; medals: third class, 1886; second class, 1887; Silver Medal Exposition, 1889; Legion of Honor, 1900; Gold Medal Exposition, 1900; Medal of Honor, 1902.

[No. 2]

“SERVANTS LUNCHING”

JOSEPH BAIL

THIS picture represents three servants sitting at a table opposite a window through which the light is shining brightly. One servant is full face, another is three quarters profile, and the third has her back turned to the spectator. In the rear on the right is another window, and on the jamb beside the opening to the rear hangs a clock. The table is covered with a white cloth, and upon it is a large covered dish, a glass pitcher containing wine, and three glasses. The servant in the foreground has her plate in her lap. The one at the end of the table is about to eat with a spoon from the dish before her. On the floor is a brass kettle.

Signed in lower right-hand corner.

Canvas, 61½ in. long by 74 in. high.



[No. 3]

JAN VAN BEERS

Flemish School

BORN at Lierre, Belgium, March 27, 1852. Pupil of Academy of Antwerp. Lives in Paris, where his studio is celebrated for its uniqueness and artistic decorations. His works are highly prized for their great originality of conception and earnest care of production. "The Smile," exhibited at the exhibition of the Royal Academy in London, 1890, brought him personal recognition from the Princess of Wales and the Directors of the Academy.

[No. 3]

“PORTRAIT OF MRS. YERKES”

JAN VAN BEERS

THE subject of this exquisite production is represented as resting on a rustic bench in a park by the side of a quiet lake. A bright smile illumines her face, which is the artist's language of welcome to some one supposed to be approaching. The likeness is excellent, and the drapery and trimmings of her dress, as well as the general detail, are finely executed, though best appreciated under a strong magnifying glass. Her pet dog “Diamond” is shown near her. Signed in the lower right-hand corner: “Jan van Beers.”

Panel, 30 in. long by 23 in. high.



[No. 4]

JAN VAN BEERS

flemish School

[No. 4]

“PORTRAIT OF MR. CHARLES T. YERKES”

JAN VAN BEERS

MR. YERKES is seated, and looking to the left. His right leg is crossed over his left knee. He holds in his right hand the handle of a pair of gold eyeglasses, while the fingers of his left hand grasp the end. A catalogue of pictures is lying open upon the table, and beside it are some papers. On the wall, behind him, hangs a landscape with large trees. Just below the frame of the picture, and on the wall, is the name of the artist, “Jan van Beers.”

Panel, 9¾ in. long by 11¾ in. high.



[No. 5]

JAN VAN BEERS

Flemish School

[No. 5]

“MISS ADA REHAN AS LADY TEAZLE”

JAN VAN BEERS

MISS REHAN is shown in that well-known character, which is considered one of her best impersonations. Her representation of Lady Teazle in “The School for Scandal” is famous both in this country and in England. She is represented sitting in a chair, clad in a figured silk dress over a pink silk petticoat. Her right hand rests on a stick which she carries. Her dress is heavily trimmed with lace, which is very carefully painted.

Inscribed in the upper left-hand corner, “Miss Ada Rehan as Lady Teazle in the School for Scandal. Jan van Beers.”

Panel, 10 in. long by 13¾ in. high.

MICHAELA KEHAN AS LADY TENZLE
IN THE SCHOOL FOR SCANDAL
IAN VAN BEEK



[No. 6]

JAN VAN BEERS

Flemish School

[No. 6]

“PORTRAIT OF THE ARTIST”

JAN VAN BEERS

MR. VAN BEERS has painted his own portrait, dressed in the style of the time of Henry III. He wears a gray cape trimmed with gold braid, with a large ruffle around his neck, and also gray short-clothes, with yellow stockings, and carries a sword at his side. A velvet turban is on his head. The portrait faces to the front, and the figure is walking towards a flight of stone steps at the right. A ray of the setting sun is seen between the trees in the distance, and to the left are marble columns.

Panel, 9 in. long by 12½ in. high.



[No. 7]

JAN VAN BEERS

flemish School

[No. 7]

“RETURN, SWEET BIRD”

JAN VAN BEERS

A YOUNG girl with flowing auburn hair, standing beside a rustic fence, is here shown. Her canary bird has escaped from its cage, and is resting upon the branch of an apple-tree just coming into blossom above her head. She has a mandolin in her hand, and smiles sweetly at the bird as she plays, and calls to it in a petting and familiar tone. The little bird gazes down upon her in a roguish manner. The careful painting of the hair and the lace, as well as every other detail, must be seen under a strong glass to appreciate the artist's painstaking manner.

Signed in lower left-hand corner: “Jan van Beers.”

Panel, 4¼ in. long by 12 in. high.



[No. 8]

JAN VAN BEERS

Flemish School

[No. 8]

“A SUMMER EVENING”

JAN VAN BEERS

A LADY wearing a pink dress is sitting on a bench in the park. Near her is a headless statue. A carriage and pair of horses, with a coachman and footman, the latter standing on the ground, are at the left. A black and white dog is lying on the ground. A part of a lake is shown in the foreground, and a dense growth of trees makes the background to the picture.

Signed in the lower right-hand corner: “Jan Van Beers, 1884.”

Panel, 35 1/2 in. long by 22 1/2 in. high.



[No. 9]

JAN VAN BEERS

Flemish School

[No. 9]

“ IDLENESS ”

JAN VAN BEERS

A LADY with red hair, holding a large black hat, is sitting in a chair. She is dressed in a dark red waist and a yellowish striped skirt. The background shows a paneled room.

Signed in the lower left-hand corner : “ Jan Van Beers.”

Panel, 8¾ in. long by 10⅝ in. high.



[No. 10]

JEAN JOSEPH BENJAMIN-CONSTANT

French School

BORN at Paris, June 10, 1845. Pupil of Cabanel and Ecole des Beaux-Arts. Died
May 26, 1902.

[No. 10]

“OTHELLO AND DESDEMONA”

JEAN JOSEPH BENJAMIN-CONSTANT

OTHELLO, Desdemona, and Brabantio, her father, are seated in a gondola. The Moor is entertaining the lady with the tales of his wars, which seem to have captivated her and won her affections. The old man sitting by her side seems to be giving almost as much attention to the story as the daughter herself. Venice, with its tall towers reflecting back the sunlight, is seen in the distance. A burly Ethiopian propels the gondola. Othello is dressed in a green, brocaded costume; Desdemona in a blue dress, while old Brabantio wears a crimson robe trimmed with ermine.

Signed in lower left-hand corner: “Benj. Constant.”

Canvas, 51 in. long by 33½ in. high.



[*No.* 11]

JEAN JOSEPH BENJAMIN-CONSTANT

French School

[No. 11]

“PORTRAIT OF MR. YERKES”

JEAN JOSEPH BENJAMIN-CONSTANT

MR. YERKES stands looking directly in front of him, his thumbs resting in his trousers' pockets. Behind him is some drapery, and to the right an open case-ment showing the River Thames and factories in the distance.

Signed in the lower right-hand corner.

Canvas, 37 in. long by 52 in. high.



[No. 12]

FRANÇOIS SAINT BONVIN

French School

BORN at Vaugirard, near Paris, September 22, 1817; died at St. Germain en Laye, December 19, 1888. Genre painter. Self-taught. Studied Dutch painters in the Louvre; then painted subjects from the life of working classes in Paris. Medals: Third class, 1849; second class, 1851; Legion of Honor, 1870.

[No. 12]

“ INTERIOR OF A TAVERN ”

FRANÇOIS SAINT BONVIN

THE interior of a country tavern is indicated in this picture. An old wooden table is shown to the left, upon which are two glasses, a *stein* of beer, and some edibles in a porcelain dish. A man sits on one side of the table, with his right arm resting upon it. He has his hat on, and is smoking a pipe while talking with a woman seated to the right. His companion is also smoking a pipe, and wears a white cap, a skirt of striped homespun, a bright red jacket with linen chemisette, and a long white apron. At the back of her chair a man stands with a flower-pot in his hand, and beyond him to the right a man and woman are seated. The latter wears a white cap, a brown dress of some sort, with a coarse blue apron, and holds a basket of vegetables on her lap. Hanging against the wall in the background is a placard on which are inscribed the names of the brands of wines kept at the tavern.

Signed in lower right-hand corner: “ F. Bonvin, 1867.”

Panel, 14¾ in. long by 19¾ in. high.



[No. 13]

WILLIAM ADOLPHE BOUGUEREAU

French School

BORN at La Rochelle, November 30, 1825. Pupil of Picot and of École des Beaux Arts from 1843. Medals: Won the Grand Prize of Rome in 1850; second class, 1855; first class, 1857; Legion of Honor, 1859; Officer, 1876; Member of Institute, 1876.

[No. 13]

“INVADING CUPID’S REALM”

WILLIAM ADOLPHE BOUGUEREAU

THE central figure in this production is a lovely female with black hair and blue eyes. She has been tempted, through curiosity, to visit the realms of Cupid, thinking she may discover some of the secrets of the dangerous little fascinators, and at the same time escape unobserved. But, alas, she is noticed, and set upon by seven of them. As she throws up her arms to protect herself, her blue mantle falls to her waist, where it is caught on her hips. With an expression of mingled fear and pleasure she attempts to flee, but is impeded by a Cupid who has thrown himself at her feet and seized her by the ankle. Another Cupid looks into her face, and seems to be about to take hold of her; another is shooting an arrow at her; still another has raised a dart above her head in the act of throwing it; and to the left two others are attempting to follow and detain her, while in the distance a number of Cupids are about to join in the chase.

This picture was painted for its present owner.

Signed in the lower right-hand corner: “W. Bouguereau, 1892.”

Canvas, 60 in. long by 84 in. high.



[*No.* 14]

WILLIAM ADOLPHE BOUGUEREAU

French School

[No. 14]

“THE LITTLE POUTER”

WILLIAM ADOLPHE BOUGUEREAU

Two sisters are sitting in the cottage kitchen, and the smaller one of the twain is being coaxed to take the knitting offered her. Her large brown eyes are turned, which in unmistakable language indicate her unfaltering disposition and fixed purpose. The little finger of her left hand rests upon her lip, her head is thrown slightly forward, and the whole expression of her countenance says plainly: “I won’t.” The elder of the two is of rather darker complexion. A plate is shown on the floor beside the “Pouter’s” chair, which contains a piece of bread and a glass of water. On the wall to the left two pans with long handles, and also a jug, are hung. To the right, in the distance, part of an iron pot is to be seen hanging over the fire.

Signed in the lower right-hand corner: “W. Bouguereau, 1888.”

Exhibited at the Exposition Universelle in Paris, 1889.

Canvas, 34½ in. long by 49 in. high.



[No. 15]

JACQUES RAYMOND BRASCASSAT

French School

BORN at Bordeaux, August 30, 1805 ; died in Paris, February 27, 1867. Landscape and animal painter. Pupil of Richard and of Hersent. Won the Second Grand Prize for historic landscape in 1825, and went to Rome, where he resided for six years. He was the first to revive the painting of animals, which had fallen into discredit. Medals : Second class, 1827 ; first class, 1831 and 1837 ; Legion of Honor, 1837 ; Member of Institute, 1846.

[No. 15]

“ LANDSCAPE WITH SHEEP ”

JACQUES RAYMOND BRASCASSAT

THE sky is overcast with clouds which seem to foretell a storm. To the left are trees and shrubbery; to the right stands a tall post, and beyond a fence constructed of the twisted branches of trees is shown. In the foreground are two sheep, one feeding and the other resting.

Signed in the lower right-hand corner: “ R. B. ; ” also in the upper right-hand corner: “ Clignancourt, R. Brascassat.”

Canvas, 24 in. long by 18 in. high.



[No. 16]

LÉON BRUNIN

Flemish School

BORN at Antwerp, November 20, 1861. Pupil at the Academy of Malines, and the Academy of Antwerp.

[No. 16]

“THE AMATEUR OF ANTIQUITIES”

LÉON BRUNIN

THE central figure of this production is an old man seated at a table strewn with relics. His hat is back on his head, exposing his gray locks, and a bright red vest is made conspicuous in his other apparel. The light from an open casement opposite shines brightly on him, and sets forth his features in bold relief. He holds a silver goblet in his left hand, and in his right a book, from which he has evidently been collating the history of his treasures. Before him is a curious vase, another goblet, an old ivory carved cup, and a little metallic box with the lid slightly open. Other articles, such as books and curios, adorn the table. The picture as a whole is a piece of fine coloring. Signed in lower right-hand corner: “Léon Brunin, Antwerpen.”

Panel, 43 in. long by 32 in. high.



[No. 17]

SIR EDWARD BURNE-JONES

English School

BORN in Birmingham, England, August 28, 1833; died June 17, 1898. Student at Exeter College, Oxford, with William Morris and Swinburne, the latter of whom dedicated to him his first volume of poems. Went to London in 1856 and became a pupil of D. G. Rossetti, whose manner he imitated for several years, when he soon formed a style of his own, inclining more to idealism and abstract beauty than to realism, and became one of the chief exponents in England of the romantic school. His studio was at The Grange, Hammersmith Road, in the house of Richardson the novelist.

[No. 17]

“THE PRINCESS LED TO THE DRAGON”

SIR EDWARD BURNE-JONES

It appears to have been the custom that every year a virgin should be sacrificed to appease the dragon, and to determine who should be chosen, lots were cast. On this occasion the lot fell to the princess, and she is represented being escorted to the place of sacrifice. In front of her is a man in armor with a spear. In his left hand is a shield. Behind the princess are her attendants marching in single file, each carrying a long candle. In the background some of her friends are looking through a doorway. All the figures are dressed in white, with olive wreaths around their brows.

Signed in the lower left-hand corner : “ E. B. J. 1866.”

Canvas, 36¾ in. long by 42¾ in. high.



[No. 18]

SIR EDWARD BURNE-JONES

English School

[No. 18]

“THE PRINCESS CHAINED TO THE TREE”

SIR EDWARD BURNE-JONES

THIS picture is a companion piece to the preceding picture, and is one of a set of four. It represents the princess after she has been brought to the place of sacrifice and is chained to the tree. She is a type of innocence and resignation, her long red hair falls down at the back, her eyes are closed. Her attendants are seen going off in the distance.

Signed in the lower left-hand corner : “E. B. J. 1866.”

Canvas, 36¾ in. long by 42¾ in. high.

(The next picture of the series represents the dragon coming to his feast, but he is met by a knight who slays him, and the princess is saved.)



[No. 19]

JEAN CHARLES CAZIN

french School

LANDSCAPE painter. Born at Samers, Pas-de-Calais, France, in May, 1840. Died 1901. Pupil of Lecoq de Boisbaudran at the Petite École. Was teacher of art at the École Nationale de Dessin ; also, the École Spéciale d'Architecture, and at Tours. Gold medal, first class, Paris Salon, 1880 ; Chevalier of the Legion of Honor, 1882 ; Member of the Jury, Universal Exhibition, 1889 ; Officer of the Legion of Honor, 1889 ; Member of the Jury of Admissions for the World's Columbian Exposition at Chicago, 1893.

[No. 19]

“THE ARTIST’S STUDIO ON THE HILL”

JEAN CHARLES CAZIN

THE studio is located on the top of a hill, enclosed by a wall ; long grass grows in the meadow, and to the left are a number of logs in a disorderly pile. The new moon is just showing through light clouds at sunset.

Signed in the lower left-hand corner : “ J. C. Cazin.”

Canvas, 26 in. long by 19½ in. high.



J. R. CAZIN

[*No.* 20]

JEAN CHARLES CAZIN

French School

[No. 20]

“MOONLIGHT AT MIDNIGHT”

JEAN CHARLES CAZIN

THE scene is located at Abbeville, on the river Somme, in France. One is readily impressed with the quiet that pervades this beautiful work. The presentation is that of a perfect moonlight night; the stars are visible in the deep blue of the midnight sky; the river, which forms the background, reproduces the exact coloring of the heavens, and in its clearness reflects with the utmost faithfulness the old houses that border it on either side. All is hushed in sleep, the only evidence of life being the light in the window of a house to the left just above the bridge.

Signed in the lower right-hand corner: “J. C. Cazin, '91.”

Canvas, 34½ in. long by 34½ in. high.



[No. 21]

ÉDOUARD CHARLEMONT

Austrian School

BORN at Znaim, Moravia, 1848. Pupil of the Vienna Academy of Fine Arts and of Hans Makart. His studio is in Paris.

[No. 21]

“THE PAGES”

ÉDOUARD CHARLEMONT

THE scene of this picture is laid in a spacious vestibule, the back part of which is ornamented with rare ancient tapestry. Four young nobles — pages — playing dice are the commanding figures. The first to the right is dressed in a brilliant red and gold-embroidered costume. His bare head is leaning against the base of a pillar, and in his right hand he holds a red cord, which is fastened to the collar of a large, light-colored dog. The second page stands to his right, and is clad in white breeches, yellow shoes, and a gray satin doublet, trimmed with white. He holds in his right hand a gilt book ornamented with pink ribbon, and his left rests lightly on the head of a large, brown dog. His eyes are turned a little to the left, and he appears to be interested in the game of dice in which the other two pages to the left and in front of him are engaged. One of the latter is dressed in black, and presented with full front, while the other, clad in light brown, shows only his back. Both are kneeling, and the one holding the dice in his hand seems to be waiting to hear what the other is going to say. The right hand of the latter is resting on a flint musket on the floor near him, the wood and the butt end of which are richly inlaid with ivory. The figures of this composition are nearly life-size, yet the faces, hands, and all the details are preserved and painted with the same care and elaborateness that have characterized the smaller works of this master.

This picture figured in the Exposition Universelle, 1889.

Signed on the left: “E. Charlemont, 1889.”

Canvas, 109 in. long by 77¾ in. high.



[No. 22]

PAUL JEAN CLAYS

flemish School

BORN in Bruges, 1819. Pupil, in Paris, of Gudin. Lives in Brussels. Medals: Brussels, 1851; second class, Paris, 1867 and 1878; Legion of Honor, 1875; Officer, 1881, Order of Leopold.

[No. 22]

“A CALM ON THE SCHELDT”

PAUL JEAN CLAYS

NEAR the centre of this picture two vessels are lying close together. They are “herm brigs,” and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small fishing boats with fishermen.

Signed in the lower right-hand corner: “P. J. Clays.”

Canvas, 54 in. long by 31½ in. high.



[No. 23]

JEAN BAPTISTE CAMILLE COROT

French School

BORN in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. Went to Italy in 1826, and in studying nature, as he continued to do on returning to France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized, in a sonnet by an American poet, as "Thou painter of the essences of things." At the height of his career, Corot is said to have made 200,000 francs a year by the sale of his pictures. Medals: Second class, 1833; first class, 1848 and 1855; Legion of Honor, 1846; Officer, 1867.

[No. 23]

“THE FISHERMAN”

JEAN BAPTISTE CAMILLE COROT

IN a silvery atmospheric tone the artist has portrayed a bright day in summer. A stream enters the wood, and separates the banks about the centre of the picture. On the right bank a fisherman, with rod in one hand, reaches towards the further side of the stream, while with the other he holds himself in place to prevent falling deeper into the water. A woman is behind him watching the result of his efforts. In the foreground are large trees, and in the background houses can be seen through the openings. From the Fop Smit Collection. Signed: “Corot,” in lower left-hand corner.

Canvas, 32 in. long by 39 in. high.



[No. 24]

JEAN BAPTISTE CAMILLE COROT

French School

[No. 24]

“MORNING”

JEAN BAPTISTE CAMILLE COROT

IN the early light of the day a man is depicted pushing a square-ended boat through the tangled bushes which cluster in the water. Large trees fill the landscape. In the background a village is discernible through the trees.

Signed: “Corot,” in lower left-hand corner.

From the Fop Smit Collection.

Canvas, 32 in. long by 39 in. high.



[No. 25]

JEAN BAPTISTE CAMILLE COROT

French School

[No. 25]

“ ENVIRONS OF VILLE D'AVRAY ”

JEAN BAPTISTE CAMILLE COROT

IN this production the artist has pictured a drowsy midsummer day in a country village, with the blue of the sky covered with light, fleecy clouds. A beautiful cluster of trees adorns the centre, and in the opening a glimpse is now and then caught of the distant hills, and of the river which winds in and out and around to the foreground. A man and two women are resting from their labors on one side of the stream, while on the opposite bank two cows are shown near the shadow of the trees. The picture was purchased from the artist by Mons. Michel de Tretaigne, in whose possession it remained until 1872.

Signed in lower left-hand corner : “ Corot.”

Etched by Teyssonnières.

Canvas, 30 in. long by 17½ in. high.



[No. 26]

JEAN BAPTISTE CAMILLE COROT

french School

[No. 26]

“THE PATH TO THE VILLAGE”

JEAN BAPTISTE CAMILLE COROT

A BRIGHT sky, with a lake in the distance, and a vessel lying at the shore, nearly obscuring a house beyond, are among the more attractive incidents of this picture. In the centre foreground a female figure marks the pathway, and far beyond is the village to which the path leads. Two gnarled trees, one of which is almost stripped of its foliage, are conspicuous objects to the right. Signed in the lower left-hand corner: “Corot.”

From the Seney collection.

Canvas, 18 in. long by 15¼ in. high.



[*No. 27*]

JEAN BAPTISTE CAMILLE COROT

french School

[No. 27]

“THE OLD CHURCH”

JEAN BAPTISTE CAMILLE COROT

A SMALL church is seen in the distance, and on the road leading to it a priest, two women, and a child. A few small houses are on either side, with trees to the left and to the right.

Signed in the lower left-hand corner: “Corot.”

Panel, 11 in. long by 16½ in. high.



[No. 28]

GUSTAVE COURBET

French School

BORN at Ornans, June 10, 1819; died at Tour de Peil, near Vevay, January 1, 1878. Sent to school at Besançon and then to study law in Paris in 1839. Attended several studios, but chiefly that of David d'Angers. Began at an early age to paint caricatures, especially of priests, but did not treat landscapes until 1841.

He exhibited in 1844, although it was not until 1849 that he first attracted attention. After 1870 he ceased to exhibit his pictures. He had medals in 1849, 1857, and 1861. As chief instigator of the overthrow of the Column of the Vendôme, May 16, 1871, he was sentenced to six months' imprisonment and to bear the cost of restoration. After his release he retired to Switzerland, and was an intense but narrow, unemotional realist.

[No. 28]

“ THE SILENT RIVER ”

GUSTAVE COURBET

THE picture shows a limpid stream flowing in the shadow of a sheer cliff of rocks to the left, with a low bank on the right. A large rock of the same character as the cliff, from which it has no doubt fallen, is in mid stream. A large tree is on the bank, with rocks beside it and in the distance.

Signed in the lower right-hand corner: “ G. Courbet.”

Canvas, 42¾ in. long by 28 in. high.



[No. 29]

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

french School

BORN in Paris, 1852; pupil of Jean Léon Gérôme. Medals: third class, 1878; first Class, 1880.

[No. 29]

“PORTRAIT OF A LITTLE GIRL”

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

ON a green background the head and bust of a little girl are shown. The black eyes and high color of the flesh, with the childish features, make an interesting and attractive study. She is looking to her left, and her left hand is filled with cherries. Her brown hair falls gracefully around her shoulders. Signed in the lower right-hand corner: P. A. J. Dagnan B.

Canvas, 13 in. long by 16 in. high.



[No. 30]

CHARLES FRANÇOIS DAUBIGNY

French School

BORN at Paris, February 15, 1817; died there, February 20, 1878. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals: Second class, 1848; first class, 1853, 1857, 1859, 1869; Legion of Honor, 1859; Officer, 1874. One of the great landscape painters, especially of river scenes, which he painted from a floating studio. He left many etchings.

[No. 30]

“LANDSCAPE AT SEASHORE”

CHARLES FRANÇOIS DAUBIGNY

THE picture represents a rugged coast with a number of cows grazing. Two men are sitting on the ground, and in the distance over the hills are seen the tops of some houses. The water is beyond to the left, and far in the distance is seen another part of the shore.

Signed in the lower right-hand corner: “ Daubigny, 1859 ” — also figure 9 in lower left-hand corner.

Panel, 23½ in. long by 12 in. high.



[No. 31]

CHARLES FRANÇOIS DAUBIGNY

French School

[No. 31]

“THE BANKS OF THE OISE, NEAR AUVERS”

CHARLES FRANÇOIS DAUBIGNY

A VAST pasture-field, covered with grass, comprises a large part of the foreground of this work. It borders the Oise River, and rises on the right in a slope, the top of which is crowned with a group of trees of exquisite form. Further on is a row of smaller trees of the same general character. Cows are grazing along the edge of the water, and three women are occupied in washing clothing in the river. Near the opposite bank a large boat is sailing, its square sail being reflected in the water. Beyond is a meadow, with willows and other trees to the right. The Oise makes a bend behind the slope, and wooded hills close the horizon in the background, while a bright, clear sky, with numerous light, transparent clouds, rises above the landscape. The master painted this picture on the spot, the site chosen being near Auvers, where he lived and worked for many years, and where he died. It was etched by Daubigny himself. Signed on the left: “Daubigny, 1873.”

Canvas, 76 in. long by 39½ in. high.



[No. 32]

CHARLES FRANÇOIS DAUBIGNY

french School

[No. 32]

“ON THE RIVER OISE”

CHARLES FRANÇOIS DAUBIGNY

IN this composition the artist has portrayed a midday in July. The strength of the sun is shown through a light atmosphere, and the river winds its way placidly along with scarcely a ripple on its surface. Two cows stand at the brink of the stream, and one of them is drinking. A little further up the river a boat is seen with two occupants. To the right, several large trees are conspicuous in the landscape; to the left is another clump of trees, while far beyond the landscape is covered with shrubbery.

Signed in the lower right-hand corner: “Daubigny, 1865.”

From the Seney collection.

Panel, 26½ in. long by 14 in. high.



[No. 33]

CHARLES FRANÇOIS DAUBIGNY

French School

[No. 33]

“SMALL LANDSCAPE”

CHARLES FRANÇOIS DAUBIGNY

THIS finely executed picture is a representation on the banks of the Oise, near Auvers. The scene is near the home of the master. A boat is sailing on the river, while on the bank a woman and a cow are shown. To the right are several large trees.

Signed in the lower left-hand corner: “Daubigny, 1877.”

Panel, 13¾ in. long by 7¾ in. high.



[No. 34]

CHARLES FRANÇOIS DAUBIGNY

French School

[No. 34]

“VIEW OF VILLERVILLE”

CHARLES FRANÇOIS DAUBIGNY

A LARGE mill is the most conspicuous object in the picture, being directly in the centre, and located on the banks of a stream. There are two other mills to the left, one of them showing only in part. The houses, and the boats lying tied up to the shore, with a beautiful sky, complete the picture.

Signed in the lower left-hand corner : “ Daubigny, 1872.”

Canvas, 57 in. long by 33 in. high.



L. M. G. P. 1872

[No. 35]

ALEXANDRE GABRIEL DECAMPS

French School

BORN at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of Nature. His name was soon counted with those of Ingres, Delacroix, and Delaroche, as a leader of the modern romantic French School.

[No. 35]

“THE GUARDSMEN”

ALEXANDRE GABRIEL DECAMPS

Two Nubians are in the mess-room arguing. One, dressed in red trousers and white shirt, is seated on a box; the other, dressed in gray and brown clothing, sits on an inverted pail. Each of them wears a red fez, and one of them is smoking a very long pipe. In the background are two guardsmen standing talking beside a large column, while to the left is another soldier. A musket leans against the wall, and a sword with a belt attached is hanging up near by. Signed on the base of the column: “Decamps, 1841.”

Canvas, 23½ in. long by 19½ in. high.



[No. 36]

ALEXANDRE GABRIEL DECAMPS

French School

[No. 36]

“THE POULTRY YARD”

ALEXANDRE GABRIEL DECAMPS

THE scene here presented is readily appreciated. A glance at the yard indicates just what it is, and the open stable door strengthens the natural suggestions. A white dog sitting on a block of wood is made prominent, as is also a fowl he is watching. To the left a rooster in fine plumage is strutting gayly along, and still further in the same direction is a speckled hen. Beyond and just entering the stable is another hen, and to the left a cat is lazily reposing on a tub which lies on its side. A duck is shown in the foreground near a little pool of water, and on the roost at the window of the stable two white doves are “billing and cooing.” In the distance a cottage with a red roof looms up, and the tops of trees are conspicuous further on.

Signed: “Decamps, 1847.”

Panel, 15½ in. long by 20½ in. high.



[No. 37]

FERDINAND VICTOR EUGÈNE DELACROIX

French School

BORN at Charenton, St. Maurice, near Paris, April 26, 1799; died at Paris, August 13, 1863. History painter. Pupil of Guérin. Exhibited in 1822 his Dante and Virgil, which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and northern Africa in 1831, and between that and 1855 executed many important public commissions.

[No. 37]

“BRIDE OF ABYDOS”

FERDINAND VICTOR EUGÈNE DELACROIX

ABYDOS and his fiancée are fleeing from her father, who is pursuing through the night. They are about to embark previous to the fearful catastrophe which awaits them. She is represented as upon her knees, while he, with a sword in one hand and a pistol in the other, stands in an attitude of protection. She wears a blue dress, and he one of several colors and a red turban. To the left in the background there is an opening in the rocks looking towards the sea. This picture is taken from Byron's poem.

Signed in the lower right-hand corner : “ Eug. Delacroix.”

Canvas, 16 in. long by 13 in. high.



[No. 38]

FERDINAND VICTOR EUGÈNE DELACROIX

french School

[No. 38]

“THE TIGER’S PREY”

FERDINAND VICTOR EUGÈNE DELACROIX

AN Oriental woman beside a pool, to which she has gone to fetch water, is surprised by a large tiger that evidently has just sprung from his hiding in the flags to the right of the painting. The poor victim is sinking to the earth in anguish. The red cloak flying from her shoulders, and the water jar on the ground at some distance from her, both suggest the terrific force with which the savage beast has struck its prey.

Signed in the lower right centre: “Eug. Delacroix, 1856.”

Canvas, 24 in. long by 20 in. high.



[No. 39]

JEAN BAPTISTE ÉDOUARD DETAILLE

French School

BORN in Paris, October 5, 1848. Pupil of Meissonier. Medals: 1869, 1870; second class, 1872; Legion of Honor, 1873; Officer, 1881.

[No. 39]

“THE ESCORT OF THE EMPEROR”

JEAN BAPTISTE ÉDOUARD DETAILLE

THE Emperor, mounted on a white horse, is shown on the brow of a hill to the right, and back of him are his officers, who are also mounted. In the foreground is a soldier of the guard on a bay horse, holding a carbine in his right hand and grasping the reins in his left. To the right, and slightly to the rear, are two mounted guards; to the left an abandoned cannon wheel is shown, and the ground thereabouts is strewn with the slain of battle.

Signed in the lower left-hand corner: “A Mr. C. T. Yerkes, Édouard Detaille, 1891.”

Canvas, 19½ in. long by 26½ in. high.



[No. 40]

JEAN BAPTISTE ÉDOUARD DETAILLE

French School

[No. 40]

“ THE RETREAT ”

JEAN BAPTISTE ÉDOUARD DETAILLE

AN artillery duel at the time of the Franco-Prussian war is vividly portrayed in this picture. In the background, to the right, the German troops are partly masked behind a hill which, together with the smoke of battle, makes them almost indiscernible. A bright light illuminates the contested ground, and a number of trees are shown wholly or partly shot away. A disabled caisson occupies the advance ground, and a wounded soldier, and another soldier loading his musket, take shelter behind it. Many dead bodies lie in the rear of the caisson, while the horses which were attached to it are dead beside it. In the centre three soldiers are loading and firing their muskets, and two others who have been slain lie upon the bank. On the rising ground, to the left, a cannon in charge of an officer and two men has been unlimbered and is just being fired. The ring of smoke from its vent is ascending into the air. In the foreground an officer has dismounted from his horse and slipped a collar from one of the dead horses and placed it over the head of his own, and with the assistance of four soldiers is dragging the cannon into position. An officer, mounted on a sorrel horse, is directing their movements. A tree stands in the foreground, to the left, with two dead soldiers beside it.

Signed in the lower right-hand corner: “Édouard Detaille, 1883.” From the Fop Smit Collection.

Canvas, 33½ in. long by 47½ in. high.



[No. 41]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

BORN at Bordeaux, August 21, 1808; died from the bite of a viper at Mentone, November 18, 1876. He had no tutor. He began as porcelain painter. His coloring is fine and his figures full of life. He won his chief fame through his landscapes. Medals: Third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

[No. 41]

“THE GORGE IN THE FOREST AT
FONTAINEBLEAU”

NARCISO VIRGILIO DIAZ DE LA PEÑA

THIS conception presents a tiny stream wending its way between the rocks, with forest trees on either side. A solitary peasant woman is shown strolling along, carrying a bundle of fagots to her home. In the distance a rugged meadow stretches away to the horizon, while here and there a tree dots its surface. Purchased from the master by L. Cardon, of Brussels, in whose collection it was for many years.

Signed in the lower right-hand corner: “N. Diaz, 67.”

Canvas, 25 1/2 in. long by 18 in. high.



[No. 42]

NARCISO VIRGILIO DIAZ DE LA PEÑA

french School

[No. 42]

“ GATHERING FAGOTS ”

NARCISO VIRGILIO DIAZ DE LA PEÑA

IN an opening in the forest two women are seen by the side of a small pool. One has her arms laden with fagots, while the other is stooping over gathering them. The clouds are seen through an opening in the trees in the background. Signed in the lower left-hand corner: “ N. Diaz, '70.”

Canvas, 42½ in. long by 32 in. high.



[No. 43]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

[No. 43]

“BEYOND FONTAINEBLEAU”

NARCISO VIRGILIO DIAZ DE LA PEÑA

AMONG the huge rocks which border the pretty little stream in the foreground a woman is shown gathering wood for fuel at her humble cottage. Stately trees are to the right and left, and large boulders are seen in the centre and to the right of the landscape.

Signed in the lower left-hand corner: “N. Diaz.’

Panel, 10¾ in. long by 7½ in. high.



[No. 44]

NARCISO VIRGILIO DIAZ DE LA PEÑA

French School

[No. 44]

“CUPID DISARMED”

NARCISO VIRGILIO DIAZ DE LA PEÑA

A NUDE figure stands leaning against a rock, holding in her left hand, above her head, Cupid's arrow. Cupid, who is on her right, looking up anxiously, pleads for his implement of execution, which his tormentor withholds from him. A gauzy white drapery envelops part of her right leg, also her right arm, and falls upon the rock. To the right of the picture is a faun leaning forward over the rock and looking at Cupid.

Signed in the lower left-hand corner: “N. Diaz, 55.”

Canvas, 15½ in. long by 27 in. high.



[No. 45]

JULES DUPRÉ

French School

BORN at Nantes, in 1812 ; died at L'Isle-Adam, near Paris, October 7, 1889. Landscape painter, one of the most original and powerful of the modern French School, and the originator of the so-called "Paysage intime." Medals: Second class, 1833 and 1867 ; Legion of Honor, 1849 ; Officer, 1870.

[No. 45]

“AT SEA ”

JULES DUPRÉ

THE artist in this picture depicts with great delicacy and effect the gathering of a storm at sea. The dark clouds seem portentous, but the scene is somewhat relieved by a patch of blue sky in the centre, which develops a beautiful contrast. The sea has an ominous appearance, its green surface being covered here and there by the foam of its white-crested waves. A boat, with two masts, is scudding along before the breeze, unmindful of the threatening surroundings, while to the right, far in the distance, two other vessels are seen, which are made easier of discernment by a rent in the clouds, through which a glimmer of sunshine issues and warms the scene.

Signed in the lower left-hand corner : “ Jules Dupré.”

From the Seney collection.

Canvas, 40 in. long by 32 in. high.



[No. 46]

JULES DUPRÉ

French School

[No. 46]

“DUCK SHOOTING”

JULES DUPRÉ

A LARGE tree overhangs the river, on which is a boat containing five hunters and a dog. The time is shortly after sunrise, and the red glow is still in the far-off horizon. Clouds and trees are beautifully reflected in the water.

Signed in the lower right-hand corner: “Jules Dupré.”

Canvas, 23 in. long by 16½ in. high.



[*No.* 47]

JULES DUPRÉ

French School

[No. 47]

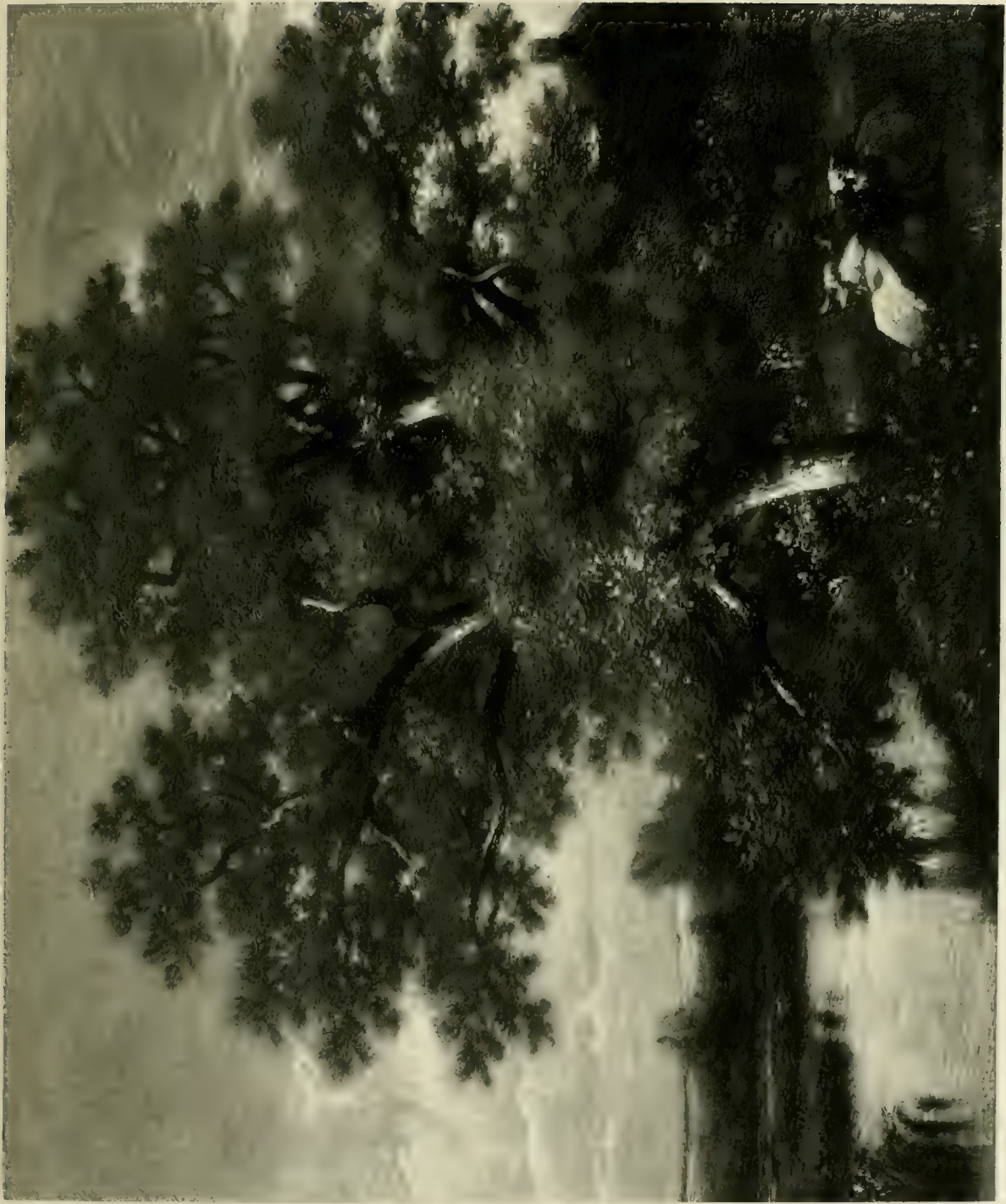
“LANDSCAPE BY THE RIVER”

JULES DUPRÉ

A SMALL stream runs through a meadow. Two cows are lying on the grass to the right in the foreground. Near by are two large trees, while to the right the gable end of a house is visible. To the left in the background are some low, light-colored hills.

Signed in the lower right-hand corner: “Jules Dupré.”

Canvas, 21½ in. long by 18 in. high.



[No. 48]

JULES DUPRÉ

French School

[No. 48]

“STAG IN THE FOREST”

JULES DUPRÉ

IN the forest of large trees, the sun shining between them, a stag is standing beside a pool. There is no one to disturb him, and he quietly gazes around, intently listening to discover if some one approaches. The pool of water in the foreground reflects the surrounding objects.

Signed in the lower left-hand corner : “ Jules Dupré.”

Panel, 29 in. long by 21 in. high.



[No. 49]

JULES DUPRÉ

French School

[No. 49]

“SUNRISE”

JULES DUPRÉ

A BRILLIANT sky, aglow with the coloring of the early morning hours, lights this typical country scene. In the centre, and well against the sky, is an old house, which sustains the background, and to the left is an avenue of trees leading up to it. To the right is the barn and yard, and several cows are shown wending their way to a pool of water in the foreground, in which the brightness of the morning sun is beautifully reflected. The lights and shadows of this picture form a very distinctive feature.

Signed in the lower right-hand corner: “Jules Dupré.”

Canvas, 37½ in. long by 29½ in. high.



[No. 50]

FRANÇOIS FLAMENG

French School

BORN at Paris, 1859. Pupil of Cabanel, Edmond Hédouin, and Jean Paul Laurens.
Medals: Second class, 1879; Prix du Salon, 1879.

[No. 50]

“THE HUSSAR (1796)”

FRANÇOIS FLAMENG

THE Hussar is standing in a clearing in the wood beside his jaded white horse, and his imposing uniform shows his person off to good advantage. He is evidently waiting for some one, for he holds the bridle of his horse carelessly, and his hand on his hip gives him a restful attitude.

Signed in the lower left-hand corner: “François Flameng.”

Panel, 10½ in. long by 15½ in. high.



FRANCOIS-FLAMENC

[No. 51]

JEAN LÉON GÉRÔME (Painter and Sculptor)

French School

BORN in Vesoul, May 11, 1824. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878. For sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863.

[No. 51]

“PORTRAIT OF THE ARTIST”

JEAN LÉON GÉRÔME

THIS picture contains an excellent portrait of Monsieur Gérôme, and represents him at work on his statue, “Tanagra,” now in the Luxembourg. His model sits beside him — it is a portrait from real life — while he places the finishing touches on the marble. There are two statuettes in the scene — one at each side of the room — while the picture from which the statue of “Pygmalion and Galatea” was suggested (which is now in the collection of Mr. Yerkes, and is elsewhere described in this volume) hangs upon the wall. This is the second portrait of himself which the artist has painted, and is identical with the first, except as to some of the appointments of the studio. The first is the property of his family.

Panel, 15 in. long by 20¼ in. high.



[No. 52]

JEAN LÉON GÉRÔME

french School

[No. 52]

“PYGMALION AND GALATEA”

JEAN LÉON GÉRÔME

IN the picture here shown the master represents Galatea just as she is being imbued with life. The warm tint has reached nearly to her knees, but her feet remain fastened to the pedestal, and her lower limbs still retain a cold, marble-like appearance. The transformation from inanimation to life has been sudden, and Pygmalion, who has witnessed it, springs forward to catch the figure in his arms. With her left hand Galatea is made to gently disengage his — which is resting on her left breast and side — while her right arm is fondly thrown around his shoulder. In his delight at knowing his prayer has been answered, he draws her to him, and is in the act of kissing her. A Cupid is seen in a cloud in the distance, shooting an arrow at the lovers. Two masks, a picture, and several statuettes adorn the room.

Signed on the base of the statue: “J. L. Gérôme.”

Canvas, 27 in. long by 34½ in. high.



[No. 53]

PROFESSOR EDUARD GRÜTZNER

German School

BORN in 1846; died in 1878. Figure and humorous genre painter. Although young at his death, he painted a number of very excellent pictures.

[No. 53]

“THE ARTIST MONK”

PROFESSOR EDUARD GRÜTZNER

A MONK is sitting on a high scaffold painting a Christ in a picture on which he is at work. He wears a light-colored gown over which is thrown a black cloak with a hood. He has on his head a black skullcap, and on his feet are sandals. Different paints in pots and other vessels are piled on the floor of his scaffolding, and against the wall to the right are some of his sketches. To the left is a stone for mixing colors. The Christ in the painting is enveloped in red drapery. A landscape in the background.

Signed in lower left-hand corner: “Ed. Grützner, 1877.”

Panel, 19 in. long, by 25 in. high.



[*No.* 54]

GEORGE INNESS

American School

BORN at Newburgh, New York, May 1, 1825; died August 3, 1894. He was the most remarkable of the American painters, and without doubt the most successful. He painted landscapes which were remarkable for their beauty of color and truthfulness of execution.

[No. 54]

“LANDSCAPE AT SUNSET”

GEORGE INNESS

THE sun is going down behind a cloud, throwing its red light over the trees and bushes. A very large tree with a small one is shown to the left, a woman with a child in her arms being near it. At the right of the centre is another tree, with a slighter one to the right of it.

Signed in the lower right-hand corner: “G. Inness, 1893.”

Canvas, 34 $\frac{3}{4}$ in. long by 44 $\frac{1}{2}$ in. high.



[*No. 55*]

JOZEF ISRAELS

Dutch School

BORN at Gröningen, in 1824. Medals: Paris, third class, 1867; first class, 1878; Legion of Honor, 1867; Officer, 1878, Order of Leopold.

[No. 55]

“THE FRUGAL MEAL”

JOZEF ISRAELS

THIS picture presents a family of peasants in a cottage, partaking of a frugal meal, which is being served by the good wife and mother. On the right of and beside the mother is a little girl with spoon in hand ready to help herself to the food before her. The baby is seated opposite in a high-backed chair, and at the other end of the table the father, with his arms at rest, is sitting holding a pipe in his mouth. His son is near by, and both wear their caps, which is a little singular, but is probably explained by the fact that such was the custom of the time and place. A beer mug is on the table, and also a huge loaf of bread, while beneath it the family cat is waiting patiently for any morsels that may be dropped to her.

Signed in the lower left-hand corner : “Jozef Israels.”

From the Seney collection.

Canvas, 41¾ in. long by 27¾ in. high.



[No. 56]

CHARLES ÉMILE JACQUE

french School

BORN in Paris, May 23, 1813. Medals: Third class, 1861 and 1863; first class, 1864; Legion of Honor, 1867. Died May 7, 1894.

[No. 56]

“THE SHEPHERD AND HIS FLOCK”

CHARLES ÉMILE JACQUE

THIS conception presents a silent retreat in the midst of the woods, which is being enjoyed by a flock of sheep wending their way to a cool and tempting brook. A glimpse of the blue sky is seen through the branches of an old tree, and the stream in the foreground reflects the dark green of the dense foliage with charming effect. The shepherd, conveniently near, is resting on his crook, watching and waiting until the sheep have quenched their thirst. At his left is the faithful shepherd dog abiding his master's time to move on. Signed in the lower right-hand corner: “Ch. Jacque.”

Canvas, 32 in. long by 25¼ in. high.



[No. 57]

PROFESSOR LUDWIG KNAUS

German School

BORN at Wiesbaden, October 10, 1829. Pupil of Düsseldorf Academy, under Sohn and Schadow in 1846 to 1852. Professor at the Berlin Academy from 1874 to 1884. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania academies. Medals: Paris, second class, 1853; Medal of Honor, 1867; first class, 1855, 1857; Legion of Honor, 1859; Knight of Prussian Order of Merit, etc., and many other medals.

[No. 57]

“A COUNTRY FESTIVAL”

PROFESSOR LUDWIG KNAUS

THIS picture is recognized as a very important production, and a most faithful picture of peasant life. It presents a number of jolly peasants gathered together, celebrating their festal day. The five musicians are discoursing their favorite music and the happy listeners are keeping time to its strains. The picture contains 103 figures, including the little dog to the left. The dancers whirl and the jolly couples intermingle, while in the background the members of the families are looking on and enjoying the scene. Everything depicts joy, and every one seems contented. The picture has a charm to it difficult to describe. Its most conclusive lesson is that contentment is more than riches. In a letter written to the present owner by Professor Knaus, he says: “This picture, no doubt, is one of my best works, and I presume will have a good place in your collection. The subject of the picture is a kirmess, a festival with dancing which the peasants in our country generally enjoy when they have finished their work in the fields in the month of October. The peasant costume presented is to be found in many variations in the central part of Germany, Westphalia, Hussia, etc. The neighborhood where specially the peasants which are represented live is called the ‘Schwalm,’ so called for a little river in the immediate surroundings of the small university of Marburg, between Frankfort on the Main and Cassell.”

Signed in lower left-hand corner: “L. Knaus, 1883.”

Canvas, 57½ in. long by 40½ in. high.



[No. 58]

JULES BASTIEN-LEPAGE

French School

BORN at Damvillers, Meuse, November 1, 1848; died at Paris, December 10, 1884.
He was a pupil of Mr. Cabanel. Medals: 1874, 1875, 1878, Legion of Honor, 1879.

[No. 58]

“THE FORGE”

JULES BASTIEN-LEPAGE

A BLACKSMITH with a pipe in his mouth and hammer in his hand is about to insert his punch into a piece of red-hot iron that lays upon the anvil. Another anvil is to the right, while still farther to the right is a window through which a dim light penetrates. Old tools and scraps of iron are piled upon the window sill. To the left of the blacksmith is the open forge, and racks containing blacksmith's tools are seen on the walls.

The picture is painted in clare-obscure, by which a wonderful effect is produced.

Signed in the lower right-hand corner : “ J. Bastien-Lepage, Damvillers, 1862.”

Canvas, 22 in. long by 18¼ in. high.



[No. 59]

JOSEPH HENRI FRANÇOIS VAN LERIUS

Flemish School

BORN at Boom, near Antwerp, November 23, 1823; died at Mechlin, February 28, 1876. Pupil at Brussels and Antwerp academies. Professor at Antwerp Academy, 1854. Member of Dresden Academy, 1858, and of Amsterdam Academy, 1863. Gold Medal, Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his later years he became insane.

[No. 59]

“PAUL AND VIRGINIA”

JOSEPH HENRI FRANÇOIS VAN LERIUS

Two happy lovers are shown wending their way down a rocky path. “Paul” is carrying a large banana leaf, with which he protects the fair “Virginia” from the rays of the noonday sun. A wreath which he has woven rests on her head, while in the folds of her white gown, which is caught up in front, she carries some pineapples. Her arms are bare from just above the elbow down, as are also her feet. His shirt is open at the neck, showing a part of his breast, and his lower limbs are naked from below the knee.

Signed: “J. Van Lerius, 1851.”

Canvas, 26¼ in. long by 33¼ in. high.



[No. 60]

BARON HENDRIK LEYS

Flemish School

BORN at Antwerp, February 18, 1815; died there August 25, 1869. Pupil of F. de Braekeleer, and of Antwerp Academy. Medals: Gold Medal in Brussels, 1835; Paris, 1855 and 1867; Order of Leopold, 1840; Officer, 1856; Commander, 1867; Legion of Honor, 1862; made Baron in 1862. Member of Brussels Academy in 1845.

[No. 60]

“THE BOOK-STALL”

BARON HENDRIK LEYS

THIS picture is illustrative of a “book-stall” in an old Flemish street in the sixteenth century. The second story of the house shows old Flemish architecture. In “Gems of Modern Belgian Art,” by William B. Scott, published in London, 1872, this picture was chosen to represent Baron Leys’ work, and is described as follows: “The Professor, accompanied by a verger, or college porter, stands leisurely examining the text of a little book. The keeper of the shop, who is a scholar himself, and his wife, who has the aspect of a well-to-do housewife, stand behind the row of books; the husband, in a reserved, dignified manner, leaving his frau to attend to the ‘Professor,’ which she seems very willing to do. This picture was called by Leys, ‘Jacob van Liesvelt, Imprimeur à Anvers au 16^me Siècle;’ but as the name of Liesvelt, who was the first printer of the Bible in Flemish, and who suffered martyrdom for asserting that salvation came through Christ alone, is scarcely known in this country, — nor does the design very clearly illustrate his history, — I have called it simply what it appears to be, ‘A Book-Stall, A. D. 1500.’”

From the Silzer collection.

Signed at the right-hand end of the roof: “H. Leys, 1853.”

Panel, 24¼ in. long by 28 in. high.



[No. 61]

JEAN LOUIS ERNEST MEISSONIER

French School

BORN in Lyons, February 21, 1815; died January 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Léon Cogniet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1840; second class, 1841; first class, 1843, 1848; of Honor, 1855, 1867, 1878; Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Member of Institute, 1861; Munich Academy, 1867; Honorary Member Royal Academy, London, and other academies.

[No. 61]

“THE RECONNAISSANCE”

JEAN LOUIS ERNEST MEISSONIER

THIS conception is a very simple one, yet it has attracted wide attention. An officer in full uniform is the central figure, who is standing at ease, and looking across the country through a pair of field-glasses. A mounted attendant holds the horse from which he has dismounted. He carries a memorandum-book in his left hand. The master painted another picture — a little larger — of this same subject.

Signed: “E. Meissonier,” in the lower right-hand corner.

On the reverse of the panel is another picture commenced but not finished.

Panel, 13 $\frac{5}{8}$ in. long by 11 $\frac{3}{4}$ in. high.



[No. 62]

JEAN FRANÇOIS MILLET

French School

BORN at Gréville, October 4, 1814; died at Barbizon, January 20, 1875. Pupil of Mouchel, Langlois, and Delaroche. A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling and a comprehension of its pathos such as no other painter has reached. His best work began in 1849 with contributions to the Salon, which were continued up to 1870. His early work treated generally of the nude, but later he dropped that entirely. Medals: Second class, 1853 and 1864; first class, 1867; Legion of Honor, 1868.

[No. 62]

“THE PIG-KILLERS”

JEAN FRANÇOIS MILLET

THE scene of this remarkable work is a barn-yard. The stable door stands open, through which a large, fat sow has been coaxed and pulled by two athletic peasants. A rope is fastened around the animal's snout, but it braces itself on the soft ground, and persists in defying the efforts of the peasants. One sturdy fellow gets hold of the bristles on its back as a last resort, and planting his foot against the stable door, does what he can to force the stubborn creature forward, while a woman, with her natural sense of humanity, holds a pail of feed temptingly near its nose, but apparently with little effect. Several children, with scared faces, stand against the wall, at a distance, watching the proceedings. The picture was a great favorite with the master. It was in his collection when he died, and was purchased from his heirs by Mr. Hecht, of Paris, from whom it was purchased by Mr. Yerkes. It was also in the collection of Millet's works, which were exhibited at the Universal Exposition in Paris, in 1889.

Signed in the lower left-hand corner : “ J. F. Millet.”

Canvas, 36½ in. long by 29 in. high.



[No. 63]

JEAN FRANÇOIS MILLET

French School

[No. 63]

“DIANA AND HER NYMPHS SLEEPING”

JEAN FRANÇOIS MILLET

DIANA is represented lying on the bank of a stream, one foot in the water, and the other is drawn up on the bank. Her head rests on her right arm, and her left arm is thrown above it. The figure is slightly draped, the arms, bust, and lower part of legs being nude. A bow and quiver full of arrows lie beside her to the left. To the right her nymphs lie sleeping. The whole picture is of a beautiful golden tone.

Signed in the lower left-hand corner: “J. F. Millet.”

Canvas, 13¼ in. long by 16¼ in. high.



[No. 64]

ADOLPHE MONTICELLI

french School

BORN in 1824; died, 1886. His pictures are noted for the richness of their color and the beautiful tones which they display. They are somewhat suggestive of the figure pieces of Diaz, and are beginning to rank with the Barbizon School.

[No. 64]

“DIANA AND HER NYMPHS BATHING”

ADOLPHE MONTICELLI

EIGHT nude nymphs are grouped around Diana, who is about to take her bath in a large pool in the woods. Some of the nymphs are partly in the water, while Diana is standing on the brink, almost ready to step in. In the background are the forest trees with the light gently shining through them. The whole picture is one of beautiful color and most poetic sentiment.

Signed in the lower left-hand corner: “Monticelli.”

Panel, 30¾ in. long by 18 in. high.



[No. 65]

EMILIO SANCHEZ-PERRIER

Spanish School

BORN at Seville, Spain. Landscape painter. Pupil under Cano at the School of Madrid. He exhibited in the National Exposition of Fine Arts, 1878, and at the Exposition at Cadiz, 1879, was awarded a gold medal. He is a Knight Commander of the Order of Isabella the Catholic.

[No. 65]

“A NOOK ON THE LAKE”

EMILIO SANCHEZ-PERRIER

ON the right a stone wall extends along the edge of the lake, joining a high bank which surrounds the lake to the extreme left. In the middle background is a boat with a man in it. Up on the bank in the extreme background is a large low house, and other houses can be seen beyond it. Over the wall to the right several large trees are seen, their dark trunks outlining sharply against the clear evening sky. A large building is to be seen back of the trees. The water has a most limpid appearance, and is here and there ruffled by the breeze. Signed: “E. Sanchez-Perrier, Alcala.”

Panel, 21 in. long by 15 in. high.



[No. 66]

J. POKITONOW

Russian School

A NATIVE of Russia ; studio in Paris.

[No. 66]

“DUCK-HUNTING FROM A BOAT”

J. POKITONOW

A BATEAU containing two men is lying in the river. One of the occupants carries a pole with which to push the boat, while the other holds his gun ready to shoot the ducks as they rise from the water. The bank of the stream is shown to the left, while to the right are thick grass and bushes. The landscape is very pretty and effective.

Signed in the lower right-hand corner: “J. Pokitonow, 1890.”

Panel, 13¾ in. long by 8½ in. high.



1890
L. S. G. 100

[No. 67]

THÉODORE ROUSSEAU

French School

BORN at Paris, April 15, 1812; died at Barbizon, December 22, 1867. Pupil of Rémond and of Lethière. Always in more or less needy circumstances, he was at the last annoyed by an intrigue about the Officer's Cross of the Legion of Honor, and finally died of a broken heart. He showed himself a true "naturalist" in his first picture (1826); and up to 1848 — when his works, after being for thirteen years excluded from the Salon by the academical jury then abolished, were readmitted — fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz he founded the modern French school of landscape painting, of which he is one of the chief glories. Few, if any, have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. Medals: Third class, 1834; first class, 1849 and 1855; Medal of Honor, 1867; Legion of Honor, 1852.

[No. 67]

“PAYSAGE DU BERRY”

THÉODORE ROUSSEAU

A CLEAR afternoon in midsummer is presented in this picture, after the master's best style. The river Berry is flowing gently through the grass-covered fields to the beautiful landscape in the distance. A man is shown in the foreground pushing a boat along the placid stream. To the right a red-roofed cottage can be seen among the trees, and beside it is the thatched covering of an outbuilding erected for the protection of the horses and cattle. In the distance is another cottage, and a little to the left of that, nestling on the left bank of the stream, is a village, the church spire of which shows above a small clump of trees. In the meadow to the left of the stream several cows are grazing, while others are lying down. The sky shows the genial warmth of summer. Signed in the lower left-hand corner: “Th. Rousseau.”

Panel, 25 in. long by 16 in. high.



[No. 68]

THÉODORE ROUSSEAU

french School

[No. 68]

“VALLEY OF TIFFANGE”

THÉODORE ROUSSEAU

A RUGGED field covered with stones and scattered bushes. To the right is a high hill covered with a scrubby growth; a tree in the foreground to the right; to the left are some houses; in the background stone walls, among which, on the left, a woman with a red dress is seen. Two clumps of trees are on the left, and among them some figures are visible.

Signed in the lower left-hand corner: “Th. Rousseau, 1873.”

Canvas, 40½ in. long by 25 in. high.



[No. 69]

FERDINAND VICTOR LÉON ROYBET

french School

BORN at Uzès (Gard), April 20, 1840. Pupil in Lyons, of the École des Beaux Arts.
Professor of Engraving at Lyons.

[No. 69]

“PREPARING FOR THE HUNT”

FERDINAND VICTOR LÉON ROYBET

THE master, arrayed in his hunting costume, stands with one foot on a stool, while his assistant is adjusting his leggings. The latter is in a stooping posture, very intent on his work. The master has his right hand on his knee, while his left is supported by the muzzle of his gun. He watches the movements of his attendant, and the fine setter dog standing by seems all absorbed in waiting for the signal for the departure. The picture of a little child hangs on the wall. In the background, and to the left, the entrance to the stairway is seen as it winds to the second floor, and on the table to the right are some fruit and a tankard.

Signed in the lower left-hand corner: “F. Roybet, 1881.”

Panel, 25 in. long by 39¼ in. high.



[No. 70]

ALFRED STEVENS

Belgian School

BORN at Brussels, May 11, 1828. Pupil of the Paris School of Beaux Arts, also of Navez and Roqueplan. Medals: Brussels, 1851; Order of Leopold, 1855; Paris, first class, 1867, 1878; Officer, 1863; Legion of Honor, 1863; Commander, 1878; Officer, 1867; Commander of Austrian Order of Francis Joseph, and of the Bavarian Order of St. Michael.

[No. 70]

“LADY WITH CHERRIES”

ALFRED STEVENS

A LADY with reddish hair and wearing a green dress is reclining in an easy chair with a high red back. In her lap is a basket of cherries, and her left hand is raised to her shoulder and holds a cherry.
Signed to the left of centre A. S. (in monogram).

Canvas, 13 in. long by 16 in. high.



[No. 71]

SIR LAURENZ ALMA-TADEMA

English School

BORN at Dronryp, Friesland, January 8, 1836; educated at the Gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which has been a great influence in his art life. Student of art in Antwerp Academy, 1852; subsequently, pupil of Baron Henry Leys. In 1870 he removed from Brussels to London, which has since been his home. He has won many honors, is a knight of many orders, and a member of the Royal Academies of Amsterdam, Munich, Berlin, London, Stockholm, Vienna, and Madrid.

[No. 71]

“LOVE’S MISSILE”

SIR LAURENZ ALMA-TADEMA

A YOUNG Greek girl standing by an open casement is here presented. She is looking into the street below, and in her right hand holds a bouquet of roses, while her left reposes on the window-sill. Her left knee rests upon a sofa, which stands against the wall. She is supposed to be gazing at her lover beneath, and a bewitching smile lights her bright face. A temple, which stands out distinctly in the bright sunlight, can be seen in the distance.

Signed on the frame of the sofa: “Alma-Tadema, OP. CXCIH.”

Panel, 18 in. long by 27 $\frac{3}{4}$ in. high.



[No. 72]

SIR LAURENZ ALMA-TADEMA

English School

[No. 72]

“ SPRING ”

SIR LAURENZ ALMA-TADEMA

A GREAT festival to celebrate May Day is shown, and a procession of children and maidens winds slowly down through marble archways between lofty temples. In the far-off distance the procession can be seen coming, while spectators, both men and women, line the way. High up on the roofs of the temples, maidens throw flowers down upon those below, while at the sides and peering from the balconies are more men and women. In the procession are two men carrying a garland-decked banner from slender poles. The most prominent figures in the composition are the four women at the left-hand side, one of whom has red hair adorned with lilies. There is also a maiden in the foreground with white flowers held gracefully at her throat, while behind her walks a girl wearing red flowers upon her head. In front of them are children with flowers. The most prominent figure among them is a little girl with blond hair, carrying bluebells, and beside her to the left is another carrying red flowers. A maiden playing the pipe is on the extreme right, while behind her is another with jet-black hair, singing. Behind her again is another maiden with red flowers on her head, and still farther behind her a very prominent blonde with red hair.

A man with a torch stands on the platform of the steps. In the picture are one hundred and nineteen people; about half that number are clearly defined. Signed under large column in lower left-hand corner: “L. Alma Tadema, OP. CCCXXVI.”

Canvas, 32 in. long by 72 in. high.



[No. 73]

CONSTANT TROYON

French School

BORN at Sevres, August 28, 1810; died at Paris, February 21, 1865. Pupil of Riocreux and Poupart. He showed an individual feeling in first exhibited works in 1836. He visited Holland in 1847 and completed his education. After 1848 he introduced cattle into his landscapes. He rose to be one of the greatest, if not the first, of modern French landscape painters. Medals: Third class, 1838; first class, 1846, 1848, 1855; second class, 1840; Legion of Honor, 1849.

[No. 73]

“GOING TO MARKET”

CONSTANT TROYON

A MORNING after a heavy shower is shown. The sun has come out bright and hot. The landscape shows the effect of the sun's rays, as a mist in the background is rising from the trees and foliage. The road to the right is partly covered with water to the depth of a few inches, and the animals are walking in it. To the extreme right is a man, and near him a cow. In front, on the same side, is a sheep, and beside it a reddish-brown cow, which look toward the spectator. Behind it is a black and white cow drinking, a cream-colored cow, a white calf, and another cow. Behind them are two men on horseback, one of whom is in a blue smock, and being followed by a number of cows. In the background, to the right, are a man and a woman. To the left of the centre, a woman holding a baby is riding in a donkey-cart, — the donkey trotting toward the front. A black dog, with white breast and forefeet, runs playfully in front of the cart. To the left of the cart a woman with a basket upon her arm is walking.

From the Fop Smit Collection.

Signed in the lower left-hand corner : “ C. Troyon, 1862.”

Canvas, 43 in. long by 32 in. high.



[No. 74]

CONSTANT TROYON

french School

[No. 74]

“ LANDSCAPE WITH CATTLE ”

CONSTANT TROYON

A BRIGHT summer day is here depicted, and three cows beside a wooded hill are endeavoring to keep within the shade of the trees. The one in the foreground is not altogether successful, however, for the sun shines on its hind-quarter, which gives a beautiful effect to the coloring. Next beyond is a dark-brown cow lying down, while further on is a white one standing entirely in the shade. In the background the peasant's hut is seen. This picture has the golden tone peculiar to this artist fully developed.

Signed in the lower left-hand corner : “ C. Troyon.”

Panel, 25½ in. long by 18 in. high.



[No. 75]

CONSTANT TROYON

French School

[No. 75]

“ THE NORMANDY OX ”

CONSTANT TROYON

IN the foreground a large ox stands facing obliquely to the left and front. A bright light is thrown on its sides, back, and hind-quarters. The landscape is almost covered by the animal, which fills a great portion of the canvas.

Signed in the lower left-hand corner : “ C. Troyon.”

Canvas, 28½ in. long by 36 in. high.



[No. 76]

CONSTANT TROYON

french School

[No. 76]

“THE OLD FARM”

CONSTANT TROYON

A LITTLE to the right of the centre of this picture an old cottage is shown, which is entered by a low door. The roof is thatched, and the trees on either side are parted so as to show the white walls of the building. A woman is standing near the door, while to the left, just beyond the trees, another woman climbs up the rocky steps with a bunch of fagots on her back. A pool of water is in the foreground, and beside it, to the left, a number of flags and red flowers are growing.

Signed in the lower left-hand corner: “C. Troyon.”

From the Seney collection.

Panel, 16½ in. long by 11 in. high.



[No. 77]

JOSEPH MALLORD WILLIAM TURNER

English School

BORN in London, April 23, 1775; died there, December 19, 1851. Son of a hair-dresser, in whose rooms his drawings were first exhibited. Entered school at the Royal Academy in 1789; studied perspective under Thomas Malton and architectural drawing with Hardwick. In 1807 he became professor of perspective in the Royal Academy. At this time his painting was very much an imitation of Claude Lorrain. He visited Italy three times,—in 1819, 1829, and 1840. In later years, when his style of painting was entirely changed, he disclaimed any affiliation whatever with Claude's works. In fact, it was not until after he was forty years old that he really became a great painter. He stands alone as the greatest exponent of color in this school of art.

“He went,” says Ruskin, “to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, and of the sky its clearest gold.”

[No. 77]

“ROCKETS AND BLUE LIGHTS”

JOSEPH MALLORD WILLIAM TURNER

A STORMY day and the waves rolling in on the shore. At the left in background is a vessel in distress sending up rockets. The smoke rising on the right comes from a steamer almost hidden from sight by the high waves surrounding her. Another steamer is seen in the distance. It is evident by the masts that it is a sailing vessel which is sending up the rockets. In the far distance can be seen the rocks of a dangerous, bleak shore. In the foreground on the left is a group of six fishermen who are looking out to sea.

Canvas, 48 in. long by 37 in. high.



[No. 78]

JOSEPH MALLORD WILLIAM TURNER

English School

[No. 78]

“GRAND CANAL”

JOSEPH MALLORD WILLIAM TURNER

THE Cathedral of San Marco and Campanile in the distance. The Grand Canal is in the foreground, with a number of buildings bordering it. On the canal are many boats, and in the middle a gondola with a gondolier plying his oar. In the distance to the right there are a number of churches which can be seen through the mist. In the right foreground is seen a portion of the bank of the canal. The whole picture is painted in a misty manner, showing the light and delicious touch of the master.

Canvas, 50 in. long by 40 in. high.



[No. 79]

JOSEPH MALLORD WILLIAM TURNER

English School

[No. 79]

“ST. MICHAEL’S MOUNT”

JOSEPH MALLORD WILLIAM TURNER

THIS picture is painted in a golden tone representing St. Michael’s Mount with its tower looming above the summit. At the base are houses of the fishing village, and to the right seaward are a number of sailing boats. In the foreground a sandy beach is shown with men about to launch a boat. To the left are four men, two men standing, one beside a buoy and another on horseback. It is evidently low tide, as shown by the vessels, five of them lying on the shore. Painted 1834.

Canvas, 30 in. long by 25 in. high.



[No. 80]

JOSEPH MALLORD WILLIAM TURNER

English School

[No. 80]

“ITALIAN LANDSCAPE”

JOSEPH MALLORD WILLIAM TURNER

ONE of Turner's early works showing Italian scenery with temples, castles, and ruins in the background. A viaduct crosses a chasm in the centre of the picture. The foreground is level and paved with large stones, with a parapet, over which a figure is leaning. A large urn rests on the wall. In the immediate foreground is a man dressed in a red coat, with a woman and child. Trees are to the right, and to the left is the typical stone pine so often seen in Turner's compositions.

This picture was purchased from Dr. Winslow, Portman Square, who writes me as follows :

“The picture which you purchased from me entitled ‘Sunny Italy,’ by Turner, was originally the property of Dr. Leonard Stewart, who resided at Keppel Street, Russell Square, London. He was traveling physician to the late Marquis of Hertford. Dr. Stewart traveled in Italy with him, and there became acquainted with Mr. Turner ; but how he came into possession of the picture, whether by gift or by purchase, there is no means of ascertaining. It was left by Dr. L. Stewart to his nephew, the late Mr. John Stewart, who is connected with me by marriage. The name ‘Sunny Italy’ is given by Mr. Jobson, the publisher of the Art Portfolio, in which this picture was represented, being No. 13. The picture has never been exhibited. It has been in our family for about sixty years.”

Canvas, 36 in. long by 28 in. high.



[No. 81]

JEHAN GEORGES VIBERT

French School

BORN in Paris, September 30, 1840. Pupil of Picot and Barrias. Medals: 1864, 1867, 1868; Legion of Honor, 1870.

“THE SACRILEGIOUS MONKEY”

JEHAN GEORGES VIBERT

THE master has written a letter describing the picture, the translation of which is as follows :—

MY DEAR PARENTS : I write you from my prison because I am chained in a cage, upon which is a label bearing the word “sacrilege.” What does it mean? What wrong have I done? I really do not know. However, it must have been very serious to deprive me of my liberty and to be condemned to bread and water.

In one word here are the facts : Until now (as I have always told you), I was satisfied with my new position. I had the good fortune to please his Eminence, my master. I diverted him in his arduous labors, and I felt greatly recompensed by his caresses and several dainties. It is true there was Bazile, a tall fellow dressed in black, who stole my nuts and teased me at his pleasure ; but, with all this he kept me company when I was not wanted in the “salon,” and I preferred that to solitude ; besides, he showed me some tricks with which I have great success ; therefore, without being the best of friends, we live together peacefully, and apart from the sorrow of being separated from you, my dear parents, your son might pass for a happy mortal (*contentus sua sorte*), as says Monsignor. Some time ago in our leisure moments, when his Eminence was at the Vatican, Bazile amused himself by wrapping me up in a red tippet and enjoyed seeing me imitate the gestures and grimaces of preachers in the pulpit. I think I succeeded well, because my professor seemed to enjoy it hugely. I thought it was the repetition of a new trick to amuse my master with ; therefore, when one day he was working with another cardinal friend of his, and seeing them very much occupied, I thought the moment favorable to distract them, and profiting by their being absorbed in their sorcery books, I went, without being seen, into the clothes-closet, the door of which had been kept ajar, and adjusted myself in haste, passing over my neck the golden chain used in grand festivities ; and when I was all ready, with one bound, and with great noise, I darted from the closet onto the chimney, dragging behind me a large sash, which I flourished like a flag. The effect was formidable.

As soon as he had perceived me Monsignor got up with an irritated air, took hold of a broom, with which he threatened me, and calling loudly for Bazile, who came like lightning, sprang furiously forward to catch me. Amazed at all this noise, which I could not comprehend, I began myself to halloo ; but, notwithstanding my desperate resistance, I was instantly seized, and after being despoiled of my costume, Monsignor threw it into the fire while pronouncing some Latin words. I was mercilessly whipped, and trembling all over from fear, was thrown into the awful prison, where I bewail and try to comprehend the terrible fault I have committed. Can it be because I put on my master’s vestments ? If so, why did Bazile teach me to do so ? And why did the other cardinal nearly split his sides with laughter during the scene, and look as if he thought me very comical ?

Do I take offense when, in the morning in his breeches, his Eminence makes (what he calls) hygienic movements with a sash with a ring to it like mine, or when he repeats his discourses with gestures ?

One must decidedly believe that the greatest crime in the eyes of the great is that of resemblance.

Signed in lower left-hand corner : “ J. G. Vibert.”

Panel, 36½ in. long by 28½ in. high.



[No. 82]

FLORENT WILLEMS

Flemish School

BORN at Liège, January 8, 1823. Medals: Of Paris, first class, 1855, 1867, 1878; Officer of Order of Leopold, 1851; Officer, 1868; Legion of Honor, 1853; Commander, 1878.

[No. 82]

“ PAINTING THE FAMILY PORTRAITS ”

FLORENT WILLEMS

THE artist, dressed in a velvet jacket, is represented as sitting before his canvas, painting the portraits of a family consisting of father, mother, and child. The father stands behind the mother, and the latter affectionately presses the third of the trio to her knee. The group is on a platform which is covered with an antique rug, and raised three steps from the floor.

Signed: “ F. Willems,” in the lower right-hand corner.

Panel, 27½ in. long by 36 in. high.



[No. 83]

FÉLIX ZIEM

French School

BORN at Beaune, February 25, 1821. Medals: Third class, 1851, 1855; Legion of Honor, 1857; first class, 1852; Officer, 1878.

[No. 83]

“GRAND CANAL, VENICE”

FÉLIX ZIEM

A LARGE war vessel, of ancient period, lies ready for sailing on the Grand Canal, in front of the palace. The boat is filled with soldiers, and the rowers have their oars in position, awaiting the signal for departure. The commander of the vessel, gayly attired in uniform, is about to enter a gondola which is waiting to carry him aboard. Two ladies stand beside the boat to bid him adieu. The buildings stretched out in the distance reflect the bright sunshine of a midsummer's day.

Signed in the lower left-hand corner : “Ziem.”

Canvas, 43 in. long by 27 in. high.



[No. 84]

FREDERICK MACMONNIES

American School

AMERICAN sculptor, born in Brooklyn, 1863. When he was seventeen he was received as apprentice pupil in the studio of Saint-Gaudens. Studied in Paris under Falguière. Twice won the Prix d'Atelier. Although an American, he has remained in Paris almost constantly.

[No. 84]

“BACCHANTE”

BRONZE

FREDERICK MACMONNIES

THE Bacchante represents a nude figure of a girl standing on the toes of her right foot, which rests upon the pedestal. The left foot is drawn up, the heel being about on a level with the right knee. She is in the act of dancing. On her left arm rests a young child, and she grasps it around the breast with her left hand. The child is anxiously looking with open mouth at a bunch of grapes which the Bacchante displays temptingly to the child's gaze by holding it up at arm's length. A smile is on the features of the Bacchante. This is one of two figures modeled by the artist, one of which was presented to the Boston Public Library, only to be refused by the Board of Trustees. Either that one or the second one was presented to the Metropolitan Museum in New York. By many persons it is considered the most artistic piece of bronze produced in the nineteenth century.

It is signed: “F. MacMonnies, 1893.”



[No. 85]

JEAN ANTOINE HOUDON

French School

BORN at Versailles, March 20, 1741; died at Paris, July 15, 1828. He entered the Academy untutored, and at the age of nineteen he received first prize for sculpture. After studying ten years in Italy he returned to Paris, and was admitted to the Royal Academy of Fine Arts. He was also a member of the Legion of Honor. Among many statues which he did were those of Voltaire, Rousseau, Mirabeau, Buffon, and Washington. To execute the last named he came especially to America.

[No. 85]

“DIANA ”

BRONZE

JEAN ANTOINE HOUDON

THIS is a graceful nude figure supported on the left foot, with the right extending behind as though in the act of running. In her left hand she carries a bow and in her right an arrow. This figure is inscribed on the base: “Houdon F 1782 pour Jn Girardot de Marigny.”

Bought through an agent from Sir John Scott, who inherited all the French property from Sir Richard Wallace, including the contents of Bagatelle, where this statue formerly stood. There are but two of these bronze statues existing which are by Houdon, one being in the Louvre, mentioned in notice on J. A. Houdon, published 1856, page 179. Notice in “Dictionnaire Général des Artistes de l'École Française,” published 1882, page 778, in which this statue is by mistake placed in the Louvre. The statue in the Louvre has not Marigny's name upon it, while this one has. In “French Architects and Sculptors of the XVIII Century,” by Lady Dilke, published 1900, on page 132, is the following: “In the bronze repetitions of the figure this support is needless, and that in the Louvre, which bears the date 1790, as well as the earlier one, dated 1782, is poised on the left foot, the bow inclined downwards from the left hand, whilst the arrow in the right indicates the point to which the eyes of the goddess are directed. The earlier of these two bronzes was purchased by Lord Hertford in 1870 and is now at Hertford House. It is the work to which Houdon refers in his letter of August 12, 1782, to the Director General. He then invites him to visit ‘une Diana de sa composition qui il vient de couler en bronze.’ It bore an inscription stating it was executed for M. Girardot de Marigny.”

It would therefore appear that the statue here mentioned was the first of the two made in bronze. The second was made in the latter part of 1783 or 1784. Lady Dilke says it remained in the sculptor's hands, and did not leave his studio until after his death, when it went directly to the Louvre.



[No. 86]

ÉTIENNE MAURICE FALCONET

French School

BORN at Paris in 1716; died in the same city in 1791. Was a pupil of Lemoine, was received as associate to the Academy August 29, 1744, and as academician thereto August 31, 1754, on a "Milon de Crotone," now in the Louvre Museum. He became assistant professor July 5, 1755, professor March 7, 1761, and sub-rector April 26, 1783.

With very few interruptions he exhibited in the Paris Salon from 1745 to 1765; and in 1766 was called to St. Petersburg by the Empress Catherine II. of Russia in order to execute a colossal statue of Peter the Great. He was not, however, worthily rewarded, and this caused him to leave Russia and return to France in 1778.

[No. 86]

“ BACCHANTE ”

MARBLE

ÉTIENNE MAURICE FALCONET

A BACCHANTE, clad from the waist down in light drapery, stands in a graceful pose; the left hand, holding a bunch of grapes, is elevated to the height of the head, with the right hand extended beneath. Around the Bacchante's head is a wreath made of the grapevine. A skin with the head of the animal hangs over each shoulder.

On a plate fastened in the back is the following: “Bacchante Provenant de la Propriété de Madame Elisabeth Sœur du Roi Louis XVI à Versailles.”



[No. 87]

AUGUSTE RODIN

French School

SCULPTOR of the modern naturalistic school. Born at Paris, 1840. His parents were poor. Pupil of Barye. He was employed by Carrier-Belleuse and in Brussels by Van Rasbourg. One of his important works is the "Bourgeois de Calais," ordered by Calais and now in the market-place of that city. He worked for fifteen years on the Porte de l'Enfer, ordered by the Museum of Decorative Art in Paris.

[No. 87]

“CUPID AND PSYCHE”

MARBLE

AUGUSTE RODIN

THIS group shows Psyche reclining on the marble, with her arms tightly entwined around Cupid. Their faces are touching one another. Cupid has one arm over his head, while the other is outstretched.

Signed: “A. Rodin.”



[No. 88]

ORAZIO ANDREONI

Italian School

Born in Rome; died 1895 (?)

[No. 88]

“PEREAT”

MARBLE

ORAZIO ANDREONI

THIS group represents two vestal virgins at the Coliseum watching the combat of gladiators, which is evidently finished, for one of the virgins, leaning forward and shouting, turns her thumb down as a sign for the victor to kill the vanquished. The other figure, standing at her left, has a look of compassion on her face as she stands with folded arms and clinched fists looking intently at the sight before her. One face is full of cruelty and the other of commiseration.

On the side is engraved : “O. Andreoni, Roma, 1892.”



[No. 89]

JEAN LÉON GÉRÔME (Painter and Sculptor)

French School

[No. 89]

“PYGMALION AND GALATEA”

MARBLE

JEAN LÉON GÉRÔME

IN one of Ovid's volumes the story of Pygmalion and Galatea is beautifully told. The former is represented as a sculptor, who, “shocked at the vices of the females of that time, ingeniously carved a statue with wondrous skill, and gave it a beauty with which no woman can be born, and then conceived a passion for his own workmanship.” At one time, as the story goes, he employed soft expressions; at another he brought her presents agreeable to maidens — such as shells and smooth pebbles, little birds and flowers of a thousand tints, and lilies and painted balls — “and tears of the Heliades that have fallen from the trees.” Next in the narrative comes the festival of Venus, which was much celebrated throughout Cyprus, wherein Pygmalion was made to stand before the altar and timorously say: “If ye gods can grant all things, let my wife be, I pray, like to the statue.” The golden Venus, as the story proceeds, was present at the festival, and, understanding what the prayer meant, caused a flame to be thrice kindled upon the altar as an omen of the favor of divinity. Pygmalion returned to his home soon after, repaired to the image of his maiden, and kissed it, and it seemed to grow warm. The statue was then pressed, and was found soft, and to yield to the touch. He was amazed, and very naturally rejoiced, though with apprehension and fear that he had been deceived. Again and again he touched the body, and a thrill of pleasure coursed through his veins; indeed, the hero gave thanks to Venus, and as he did so “the maiden raised her timorous eyes toward the light of day, and at once saw her lover and the heavens.”

So much for this mythological tale, which has been dramatized by Rousseau, the French author, and is familiar to the literary and art world.

This group was exhibited in the Salon of 1892, in Paris, and was then brought to the residence of the present owner, where it has ever since remained.



[*No.* 90]

HENRY LOMBARD

French School

[No. 90]

“ DIANA ”

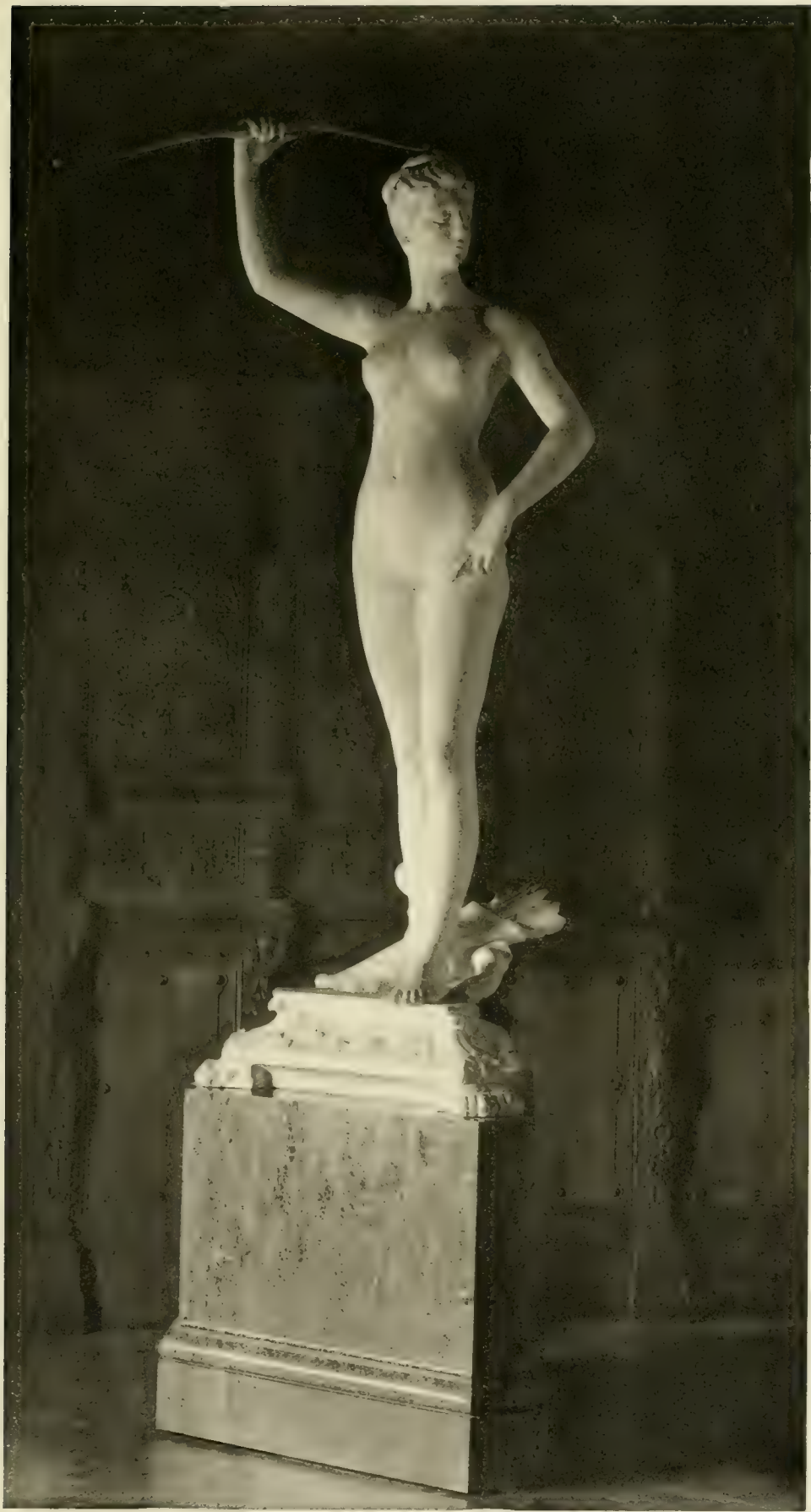
MARBLE

HENRY LOMBARD

THE nude figure stands beautifully poised upon a marble base, upon which lies a quiver filled with arrows. Her right hand is elevated above her head, and holds her bow, while her left rests upon her hip, her face being turned to the left, — the whole figure showing dignity, strength, agility, and grace.

The statue was carved for the present owner in 1893.

Signed on the base : “ Henry Lombard.”



[No. 91]

UNKNOWN (ANCIENT)

[No. 91]

“ BACCHUS ”

MARBLE

UNKNOWN (ANCIENT)

AN ancient figure in marble of a reclining Bacchus. On his head is a wreath, in his right hand a cup, and in his left a small basket of grapes, while at his shoulder is a small panther resting its right paw upon his arm.

In a book published at Leipzig in 1881, called “Antike Bildwerke in Rom,” by Friedrich Metz, this statute is described on page 94, number 360, as follows: “Dionysos (Bacchus) lies comfortably stretched at the left. A broad cloth is pulled from the left shoulder across the back, falling across his knees, leaving the head bare. He supports himself on his left elbow. The hand holds a cornucopia, somewhat small, but well filled with fruits and flowers. A female panther puts her right forepaw on the cornucopia. In the neck, on which the elbow rests, is bored a small hole. A frog is looking out of this hole, in which you will notice the remains of a pipe from which water had squirted. The other arm of Dionysos is extended towards the right knee and holds an antique *patera*. The head seems to be antique (parallel with the neck), and the hair is curled (like a female’s), and gathered at the back of the head in a *krobylos*. The pupils of the eyes are very prominent.”

Note at bottom of article: “There is no doubt that the patched-up neck of the panther is modern. The cornucopia is, with the exception of a few leaves, antique.”

This piece of sculpture was purchased by Mr. Yerkes in Rome.







